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“*Emma*. ‘O my! Cain told him a sad, wicked fib (*two*, I think) about his brother. Besides these, there are others in the Bible. Even saints have told some. I remember all about Saint Peter and the cock.’” Etc., etc.

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"Gale of the night our fathers called thee, bird!
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Birds are older by far than your ancestors are
And made love and made war e'er the making of man!
For when all things were dark, not a glimmer nor spark,
And the world like a barque without rudder or sail
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Written in Lang's graphic style, discussing the "Maid of Orleans" from the historic standpoint, defending Mrs. Oliphant's treatment of her, and replying to an adverse review which had appeared in the "Academy." In the accompanying letter he further defends Mrs. Oliphant.

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Longfellow (Henry W.)—*continued.*

Autograph Letter Signed—*continued.*

the 'Ship' very abruptly runs its bows into a Sonnet and both are stove in. Be so good as to look at this in other copies. In the proof sheets you sent me in July, sig. S, runs all right; here it is a repetition of E. E.

"I am glad to hear the 'legend' reached you safely at last. It is successful here. Between Saturday and Tuesday two thousand five hundred copies were sold. Since I have not heard. We printed five thousand five hundred." Etc.

LONGFELLOW AND DICKENS.

1917 **"The Beleaguered City."**

Autograph Manuscript Signed, being two verses from this Poem. Sent by the Poet to Charles Dickens, the Novelist.

Contained on 1 page, 8vo, and dated 20th October, 1842.

Also an Autograph Letter Signed (initials) to Charles Dickens, written on fly-leaf of above, sending the verses to his publisher, Frederic Chapman (Chapman & Hall) for Mrs. Chapman. Together, **£10 10s**

A most pleasing combination of two famous men; one the great English novelist, and the other the great American poet. It appears that Mrs. Chapman was an autograph collector, and shortly before she was to give birth to a child, she requested her husband to get Longfellow's autograph for her. Chapman asked Dickens, who wrote to Longfellow, and received the poem in return, who sent it on as "a blessing to mothers in perspective."

The first of the two verses by Longfellow reads:—

"Encamped beside Life's rushing stream
In Fancy's misty light,
Gigantic shapes and shadows gleam
Portentious through the night."

1918 **The star of the unconquered will.**

Autograph Poem Signed. Comprising three verses of 4 lines each, and forming part of his poem "*The Light of Stars.*" 1 page, 4to. N.D. **£9 10s**

Of particular interest, as very seldom indeed does anything more than a one-verse quotation of Longfellow's appear on the market. The first verse reads:—

"The star of the unconquered will,
He rises in my breast.
Serene, and resolute, and still,
And calm, and self-possessed."

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The following few extracts will tend to show the absorbing interest of the whole collection: "I have been thinking that the decay of nature is far more beautiful than that of man, that autumn is rather pensive than melancholy, that the fate of the leaf does not work such dilapidation on the forest as on us the fate of the hair, but gives its victims a new beauty.

"I am quite willing you should prefer disagreeable men (there are enough of them!) provided you will tolerate me. For my part, I prefer agreeable women. I must keep copies of my letters if I would understand the answers to them. Could I have been such an ass as to ask if I was charming? It is out of the question. Even if I thought I was, I should be too clever to enquire too wisely about it, for I hold with my favourite Donne that

'Who knows his virtue's name & place, hath none.'

And yet I should infer from your letter that I had been stupid enough to ask something of the kind. Nothing in my life has ever puzzled me so much as my popularity here in England—which I have done nothing & been nothing to deserve.

"No, the Lord Mayor's show was pure Circus & poor Circus at that. It was cheap & the other adjective that begins with N. 'Twas an attempt to make poetry out of commonplace by contract. 'Twas antiquity as conceived by Mr. Sanger. Why, I saw the bottoms of a Norman Knight's trousers where they had been hitched up into a telltale welt round the ankle by his chain armour! There was no pretence at illusion nay, every elephant, every camel, every chariot was laden with disillusion. It was worth seeing for once, to learn how dreary prose can contrive to be when it has full swing. But you are finding *my* prose dreary? 'Tis nothing to what I could do if I would. Suppose I should write in verse! . . .

"You will be glad to hear that a man once devoted an entire volume to the exposure of my *solecisms* or whatever he chose to call them. I never read it—lest it should spoil my style by making it conscious. A Scotsman, too, gave me a dressing, I am told—but I don't mind their theories about English (which is always a foreign tongue to them) & besides he liked me all the same. By the way a Scotsman had the ill manners one day to compliment me on my English. 'Why, I shouldn't know you weren't an Englishman. Where did you get it.' I couldn't resist & answered with a couple of verses from a Scottish ballad—

"I gat it in my mither's wame,
Whaur ye'll get never the like!"

He will never compliment me again, I fear.

"What did I learn out of that sentence about Keats, quotha? I am sure I don't know—

Lowell (James Russell)—*continued*.

Men, Women, etc., Autograph Letters—*continued*.

but it must have been juice (*sève*) or sweetness or some such thing. Would that make sense? If so, accept it, though I believe that *sense* is not just what you expect of me, thank you. I always have to write in a hurry. . . .

"I have just read Becket—with very subdued emotions. Browning's veins have more of their old heat in them. And that reminds me of a book I owe you! If you only knew how many bothers I have to make me—not forget, but forego! . . .

"When you see me again I shall be an old man — that was a slip, I meant to say 'Elderly,' but it is out now & I must make the best of it. I shall be little better than a tame cat. You will stroke me in a pause of your talk with some more suitable person & I shall purr.

"I don't see why you should commiserate Stella with seven young men contending for her like the seven cities for Homer, or better, like the seven against Thebes. I dare say she likes *it* if she doesn't them. I'm sure I should like being besieged by as many charming young women & should never fling the kerchief to one for fear of losing the other six. I should compare them to the Pleiades, to the seven chords of the lyre, *que sais-je?* to the seven deadly sins, when I was at odds with myself. I don't pity her a bit! She is calm, & like the pool of Bethsada, it will take an angel to stir her, but I have a faith that the angel will come. And if nothing ever *should* happen, what then? Are there no women who can live on their own supplies?

"Women often make spoons of men, but men as often spoil a lover in them. All the women I am fond of are maidens in my imagination.

"Yes, I have read Kipling's stories & with real pleasure. I read them while I was still in bed & under the spell of opium & so was adopted into their orientalism. Some of his verses, too, I liked, especially the Omar Khayamish at the head of the last chapter. I find something startlingly vernacular in Oriental poetry (which I know only through translations, mainly German), as if I had lived some former & forgotten life in the East. How potent is this Oriental blood—in Napoleon, in Goethe, in Heine, in Victor Hugo, in Browning, to go no further back! In Montaigne? probably. In Dante? possibly. I am not so sure that I like the *West-Oestliche* as Goethe exemplified it. But I have hopes of the volume Mr. Kipling seems to promise us in that last chapter. But I hope he will drop his Hindostanee pedantry. 'Tis as bad as Mrs. Gore's French used to be." Etc., etc.

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15. M. 18.

Dear Mr. Kelse.

Please give unto this
young Phiddy - as the G. & T. of
Clay Ridge promise - I, I, I, I, I
to make some Chissie. I, I, I, I, I



and Miss

Yrs. truly
A. K. K. K. K.

N.B. The Baker. The Sweep & the
won. Church-gate on view Sat. afternoon week
not. next Sat. - in the B. & the S. with no
perhaps. D. & S. until then. I
I hope the boy is not
light-headed this morning after
his heavy supper of pork.

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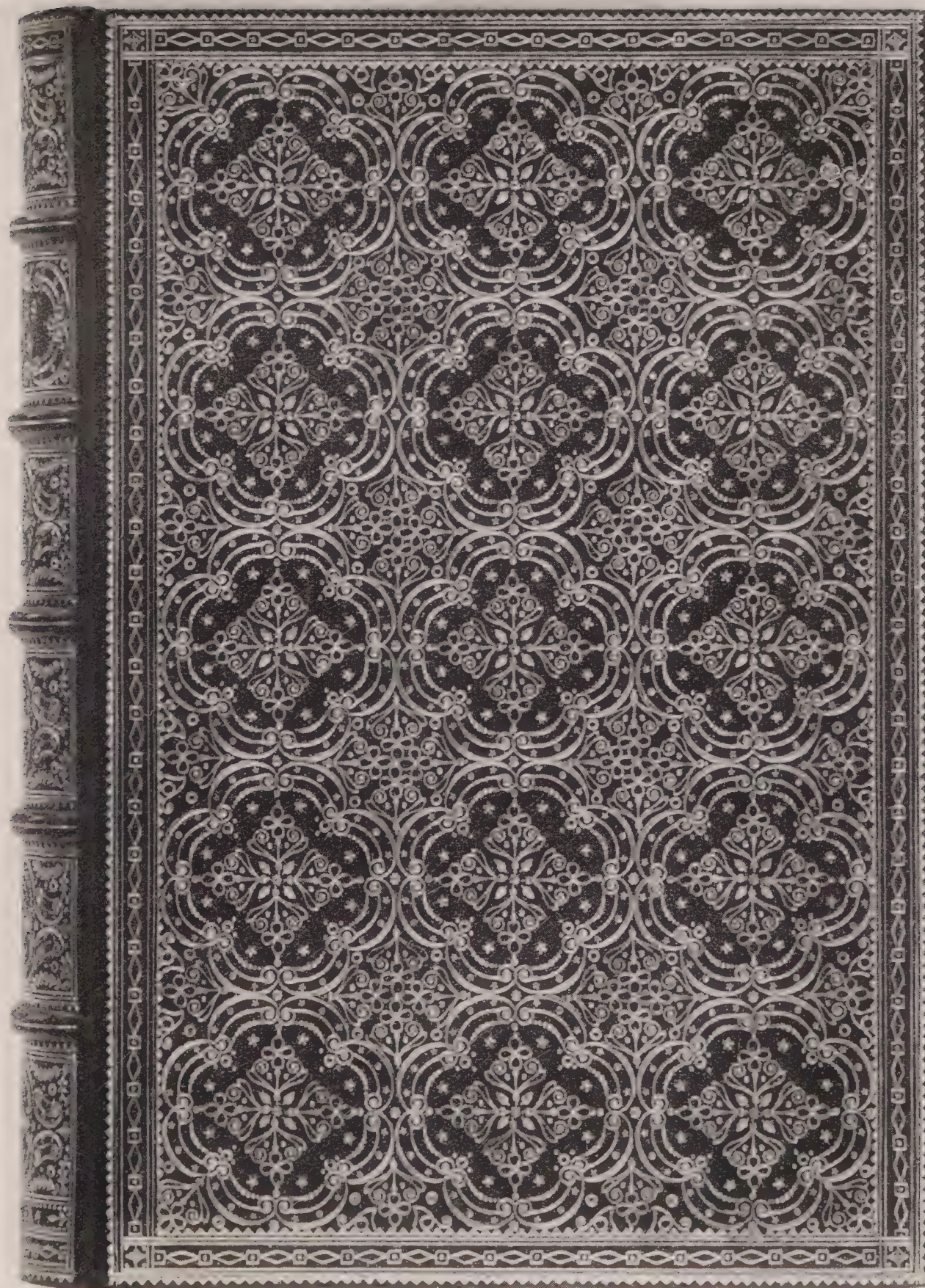
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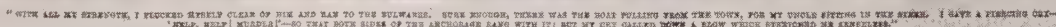
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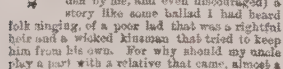
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"'Dave,' he said, at length, 'I've been thinking.' Then he paused, and said it again. 'That's a wee bit siller that I haid promised ye before ye were born,' he continued; 'I promised it to our father, and he said, 'Ye'll be a lawyer, ye understand, just gentleman doing their wiise. Well, I kep't that bit money separate—it was a great expense, but a promise is a promise—and it has grown by now to be a matter of just precisly—just exactly'—and here he paused and stumbl'd—'of just exactly forty pounds! This last be

When I was called in again, my uncle counted out into my hand seven and thirty golden guinea pieces; the rest was in his hand, in

I told him I was ready to prove my gratitude in any reasonable degree, and then waited, looking for some monstrous demand. And yet, when at last he plucked up courage to speak, it was only to tell me (very properly, as I thought) that he was growing old and a

PLATE XXIII.

I vex my heart with fancies dim.
He still outstript me in the race
It was but Unity of place
That made me dream I ran with him.

And so may Place retain us still. As
And he, the much-beloved, again,
A lord of large experience, train
To ripen growth the mind & will.

And what delights can equal those
That stir the spirit thro' its deeps
When one that loves but knows not reaps
A truth from one that loves & knows?

/ When in the down I sink my head
Sleep Death's twin-brother times my heath.
Sleep Death's twin-brother knows not Death
Nor can I dream of thee as dead.

Again with thee I wander out
But there is trouble in thine eye
Which makes me sad I know not why
Nor can my dream resolve the doubt

But when the bird is in the tree
I wake & I discern the truth.
It is the sorrow of my youth
That foolish sleep transfers to thee.

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Storm, storm! riflemen form!
Ready be ready against the storm!
Riflemen, riflemen, riflemen form!

Form! & be ready to do or die.
Form in freedom's name & the Queen's
True that we have a faithful ally,
But only the Devil knows what he means.
Form form riflemen form &c

Let your reforms for a moment go.
Look to your butts & take good aims.
Better a rotten borough or so
Than a rotten fleet & a city in flames
Form, form, riflemen, form &c

What is Europe? dumb in her chains
Yok'd is Britain, the last free land.
Yours is the one free voice that remains.
Save the voice & practice the hand.

Form form
Then lines appeared in the Times, on
Monday May 9. 1859 - and on Thursday
May 12 - the Government sanctioned the
formation of Volunteer Rifle Corps.

PLATE XXV.



Reproduction of the Original Drawing in
THACKERAY'S "ENGLISH HUMOURISTS."
See Item No. 2883.

Rowlandson (Thomas)—*continued.*

- 2366 **The Beauties of Tom Browne:** Consisting of Humorous Pieces, in Prose and Verse, selected from the Works of that satirical and lively writer; to which is prefixed **A Life of the Author**, by the late Charles Henry Wilson.

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Vol. II. Caricature Magazine or Hudibrastic Mirror, by Thomas Rowlandson, Esqr.

Vol. III. The Caricature Magazine, or Hudibrastic Mirror, by G. M. Woodward, Esq.

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(SEE ILLUSTRATION, PLATE No. XIX.).

£30

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(SEE ILLUSTRATION, PLATE No. XIX.).

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(SEE ILLUSTRATION, PLATE No. XX.).

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They set King Alfred down to bake
The good king burned the peasants' cake.

His thoughts were for his country's sake
How could he heed a muffin-cake?

A man who has a crown at stake
A sorry cook, ^{multitasks} ~~let~~ will make.

So good, ^{kind} ~~good~~, so pure, so brave, so true

Like him the world has shown us few:

So gloriously ^{kind} ~~and~~ just and great,

In adverse and in prosperous fate.

But many a man our Isle supplies

That's neither good nor just nor wise.

Forgets his house and home, to fix

His muddled head on politics

And for a phantom sets aside

The business of his own fireside.

The angry housewife gave to shriek

She struck the king before the cheek.

The king was wise and good and meek

He took the blow and did not speak.

A harder blow than hers I know

The king could ^{hear, nor, anger} ~~take~~ ~~nothing~~ show.

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Shelley, afraid of a Government prosecution for issuing this book on account of its attack upon the English Constitution, removed from practically all the copies the title page, the Dedication to Harriet, and his own Imprint on the last leaf.

There were only 250 copies in all printed, so very few absolutely perfect uncut copies can be in existence.

Shelley (P. B.)—continued.

FROM THE LIBRARY OF G. H. LEWES.

2529 Poetical Works.

Portrait and engraved title.

Post 8vo, *original cloth.* London, 1839.

£14 14s

*** From the Library of G. H. Lewes, the celebrated political writer and husband of "George Eliot" with his autograph signature on title, and many other interesting critical notes in his autograph in the margins.

Among these notes are interesting quotations from Shakespeare which he has used to show the similarity of certain of Shelley's lines and Shakespeare's, such as:—

Against Shelley's lines:—

"O, thou most silent air, that shall not
hear
What now I think; Thou, pavement,
which I tread
Towards her chamber,—let your echoes
talk
Of my imperious step, scoring surprise,
But not of my intent!—Andrea!"

Shelley's lines:—

"And yet, once quenced, I cannot thus
relume
My father's life; do you not think his
ghost
Might plead that argument with God?"

Shelley's lines:—

"It is my wife complaining in her sleep;
I doubt not she is saying bitter things
Of me; and all my children round her
dreaming
That I deny them sustenance."

Against Shelley's lines:—

" O, had I never
Found in thy smooth and ready
countenance
The mirror of my darkest thoughts; hadst
thou
Never with hints and questions made me
look
Upon the monster of my thought, until
It grew familiar to desire—"

Lewes has written in the margin:—

"Thou sure and firm set earth
Hear not my steps which way they walk;
for fear
Thy very steps prate of my whereabouts."
Macbeth.
This doubtless suggested the above—
"alike and yet so different!"

To illustrate this Lewes has written the following lines from Othello:—

"If I quench thee thou flaming minister
I can again thy former light restore
Should I repent me. But once put out
thine
I know not where is that Promethean
head
That can thy light relume."

In the margin Lewes writes:—

"This indention of his own misery
with
Everything is very Shakesperian."

Lewes has written:—

"Compare King John
Hadst thou but shook thy head or made
a pause,
When I spake darkly what I purposed,
Or turned an eye of doubt upon my face,
And bid me tell my tale express in words
Deep shame had struck me dumb."

PLATE XXVIII.



"Darcy Flirting"

Reproduction of one of the Original Drawings by HUGH THOMSON
for AUSTEN'S "PRIDE AND PREJUDICE."
See Item No. 2947.

The
Characteristic Mirror:
or

Review of Men and Manners

consisting of

Humourous Prints and Caricatures.

With Letter press descriptions to each design—calculating the subject Original & Selected.

*"La gravité est seulement un mystère du corps,
moitié pour cacher les défauts de l'esprit." Rochefoucault.*

Part the First.



Reproduction of Title-page to Woodward's CHARACTERISTIC MIRROR.

See Item No. 3115.

Shelley (P. B.)—continued.

- 2530 **Review of Hogg's "Memoir of Prince Alexy Haimatoff."** By Percy Bysshe Shelley. Together with an extract from some early writings of Shelley by Prof. E. Dowden, LL.D. Edited by Thomas J. Wise.

Third Edition revised. 8vo, *original boards, uncut.*

London, Published for the Shelley Society, 1887. **5s**

- 2531 **The Revolt of Islam**, a Poem, in Twelve Cantos.

8vo, *half morocco gilt, g. e.*

London, J. Brooks, 1829. **£3 3s**

*** These are the original sheets of the 1818 Edition, with a new title-page.

- 2532 **Rosalind and Helen.** A Type Facsimile of the Original Edition of MDCCCXIX. Edited by H. Buxton Forman.

8vo, *original boards, uncut.*

London, Published for the Shelley Society, 1888. **5s**

- 2534 **The Shelley Papers.**

Original Poems and Papers by P. B. Shelley, now first collected, with Memoir of Shelley by T. Medwin.

FIRST EDITION. 12mo, *original boards, uncut.*

London, 1833. **£1 5s**

- 2535 **The Shelley Society's Papers.** Parts I. and II.

The two parts complete, 8vo, *original wrappers, uncut.*

London, Published for the Shelley Society, 1888. **15s**

- 2536 **Blind (Mathilde).** **Shelley's View of Nature Contrasted with Darwin's.**

Royal 8vo, *original boards, uncut.*

London, Printed for Private Distribution, 1886. **10s 6d**

*** Of this Book twenty-five copies only have been printed.

Shelley (P. B.)—continued.

- 2537 **Browning (Robert). An Essay on Percy Bysshe Shelley.** Being a Reprint of the Introductory Essay prefixed to the volume of (25 spurious) "Letters of Shelley" published by Edward Moxon in 1852. Edited by W. Tyas Harden.

8vo, *original boards, uncut.*

London, Published for the Shelley Society, 1888.

4s 6d

- 2538 **Centenary Ode written in Commemoration of Percy Bysshe Shelley,** Born August 4th, 1792. By Charles S. Middleton.

4 pp., 8vo, *unbound as issued.*

Privately Printed, 1892.

10s 6d

- 2539 **Dillon (Arthur). Shelley's Philosophy of Love.**

8vo, *original boards, uncut.*

London, Printed for Private Circulation Only, 1888.

10s 6d

*** Of this Book twenty-five copies only have been printed.

- 2540 **Dowden (Edward). The Life of Percy Bysshe Shelley.**

Illustrated.

FIRST EDITION. 2 vols., 8vo, *new half morocco gilt, uncut, t. e. g.*

London, 1886.

£3 15s

THE ORIGINAL MANUSCRIPT.

- 2541 **Fleay (F. G., author of the Life of Shakespeare. &c.). On the received text of Shelley's Poems:** the Original Manuscript of this important contribution to Shelley literature; on 52 pp., clearly written with signature at end. 1894. **£15 15s**

Commences: "Dr. Garnett some years since requested me to publish my notes and emendations on the poems of Shelley, but until now I have had neither leisure or opportunity for so doing: one advantage accrues from this delay, I shall have to deal with a much more complete body of material than I should have had some twenty years ago, every source from which additional poems or fragments of poems might be recovered having been by now completely overhauled, so that it is not likely that I shall ever have to recur to the subject."

- 2542 **Garnett (Richard). Shelley and Lord Beaconsfield.**

8vo, *original boards as issued.*

London, Printed for Private Circulation only, 1887.

10s 6d

*** Of this book 25 copies only have been printed.

Shelley (P. B.)—*continued*.

- 2543 **Hogg** (Thomas Jefferson). **The Life of Percy Bysshe Shelley.**
Portrait.
 FIRST EDITION. 2 vols., thick crown 8vo, *original cloth.*
London, Edward Moxon, 1858. **£1 16s**
- 2544 **Jeaffreson** (J. C.). **The Real Shelley:** new Views of the Poet's Life.
 2 vols., royal 8vo, *original cloth, uncut.* *London, 1885.* **£1 5s**
- 2545 **MacCarthy** (D. F.). **Shelley's Early Life from Original Sources,** with
 Curious Incidents, Letters and Writings, now first published or collected.
Portrait.
 Thick post 8vo, *original cloth.* *London, 1872.* **12s**
- 2546 **Mayor** (Joseph Bickersteth). **A Classification of Shelley's Metres.**
 8vo, *original boards, uncut.*
London, Printed for Private Circulation Only, 1888. **10s 6d**
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- 2547 **Medwin** (Thomas). **The Life of Percy Bysshe Shelley.**
 2 vols., post 8vo, *original cloth, uncut.* *London, 1847.* **£1 16s**
- 2548 **Parkes** (W. Kinton). **Shelley's Faith.**
 8vo, *original boards, uncut.*
London, Printed for Private Distribution, 1888. **10s 6d**
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- 2549 **Rossetti** (William M.). **Shelley's Prometheus Unbound.** A Study of its
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Portrait.
 8vo, *original boards, uncut.*
London, Printed for Private Distribution, 1886. **10s 6d**
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- 2550 **Salt** (H. S.). **A Shelley Primer.**
 Small 8vo, *original boards.* *London, 1887.* **3s 6d**

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- 2551 **Salt (H. S.). A Study of Shelley's "Julian and Maddalo."** By H. S. Salt. To which is added a Note on the Identification of "The Aziola" by Henry T. Wharton.

Frontispiece.

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- 2554 **Shelley Birthday Book and Calendar.** Compiled and Edited by J. R. Tutin. *Portrait.*

16mo, *original cloth.* *London, 1885.*

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- 2555 **Shelley (Mary Wollstonecraft). The Choice,** A Poem on Shelley's Death. Edited by H. Buxton Forman. Bust of Shelley as frontispiece.

14 pp., 8vo, *unbound as issued.*

London, Printed for the Editor for Private Distribution, 1876.

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- 2556 **Sweet (Henry). Shelley's Nature-Poetry.**

8vo, *original boards, uncut.*

London, Printed for Private Circulation Only, 1888.

10s 6d

*** Of this book 25 copies only have been printed.

- 2557 **Todhunter (John). Notes on Shelley's Unfinished Poem "The Triumph of Life."**

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London, Printed for Private Circulation, 1887.

10s 6d

*** Of this book 25 copies only have been printed.

Shelley (P. B.) Todhunter (John)—*continued.*

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8vo, *original boards, uncut.*

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*** Twenty-five copies only printed.

2559 **Talfourd (T. N.). Speech for the Defendant,** in the prosecution of The Queen v. Moxon, for the publication of Shelley's Works. Delivered in the Court of Queen's Bench, June 3, 1841, and revised by T. N. Talfourd.

8vo, *half roxburghe, uncut.*

London, Edward Moxon, 1841.

12s 6d

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Sunbury, Charles Collett, 1862.

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The Actual First Appearance of this Tale, as issued in the Magazine "Young Folks Paper," from May 1st to July 24th, 1886; and comprising Chapters 1 to 29, being Numbers 805 to 817 of the Paper. (It was completed in No. 818, which we do not possess.)

Folio, the Original 13 Numbers.

London: James Henderson, Red Lion House, Red Lion Court, Fleet Street, 1886.

(SEE ILLUSTRATION, PLATE No. XXII.).

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*** This Serial Publication is of the greatest interest, for each Number has a large woodcut illustration. When the Tale was published in book form these illustrations were omitted.—To a Stevenson Collector it is therefore a most important item.

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*** There is no imprint, or indication of origin, in this little brochure, but it was printed in Apia, at the office of the Samoa Times.

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FIRST EDITION. Small 4to, *original half vellum, uncut.* 1899. **£1 5s**

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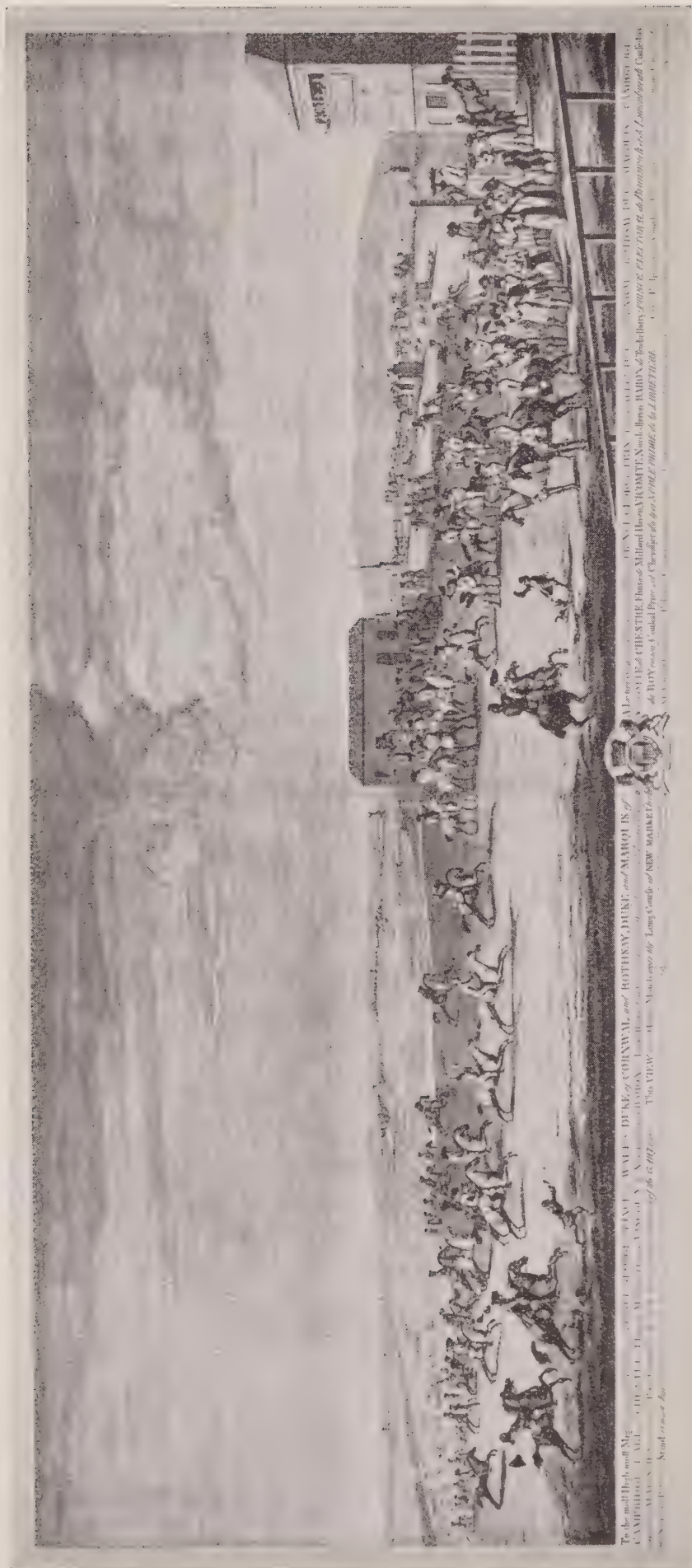
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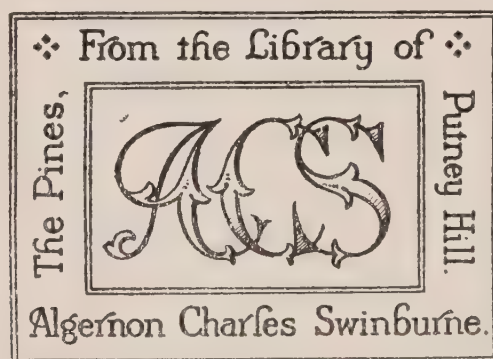
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 FIRST EDITION. (The "Theatre Edition" which was issued for the Actors, without the Preface and Portrait which appears in the Library Edition of the same date.)
 Post 8vo, *original wrappers, uncut.* Dublin, 1907. **£3 10s**
- 2807 ——— **The Playboy of the Western World:** A Comedy in Three Acts.
Portrait.
 FIRST EDITION. The Library Edition. Post 8vo, *original half binding, uncut.* Dublin, Maunsel & Co., Ltd., 1907. **£3 10s**
- 2808 ——— **Poems and Translations.**
 8vo, *original half buckram binding.*
Cuala Press, Churchtown, Dundrum, 1909. **£3 10s**
 *** Only 250 copies printed.
- 2809 ——— **The Tinker's Wedding.** A Comedy in Two Acts
 FIRST EDITION. Post 8vo, *original half buckram binding, uncut.*
 Dublin, 1907. **£3 3s**
- LOVAT FRASER'S COPY.
- 2810 ——— **The Tinker's Wedding: Riders to the Sea: and The Shadow of the Glen.**
 12mo, *half vellum, uncut, t. e. g.* Dublin, 1911. **£1 10s**
 *** Lovat Fraser's copy, with signature and small drawing inside cover.
-
- 2811 **TAGORE** (Rabindranath). **Chitra:** A Play in One Act.
 FIRST EDITION. 8vo, *original buckram, uncut.*
London, Published by the India Society, 1913. **£1 10s**
 *** One of 500 copies printed for the India Society, of which only 250 were for sale.
- 2812 ——— **The Crescent Moon.** Translated from the Original Bengali by the Author.
With eight illustrations in colour.
 FIRST EDITION. Square 8vo, *original decorated cloth gilt, t. e. g.*
 London, 1913. **10s 6d**

Tagore (Rabindranath)—*continued.*

2813 ——— **The Cycle of Spring.**

FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
London, 1917.

7s 6d

2814 ——— **Fruit Gathering.**

FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
London, 1916.

8s 6d

2815 ——— **Hungry Stones**, and other Stories. Translated from the Original Bengali by Various Writers.

FIRST EDITION. Post 8vo, *original cloth.* *London, 1916.* **5s**

2816 ——— **The King of the Dark Chamber.** Translated into English by the Author.

FIRST EDITION. Post 8vo, *original cloth.* *London, 1914.* **5s**

2817 ——— **One Hundred Poems of Kabir.** Translated by Rabindranath Tagore, assisted by Evelyn Underhill.

8vo, *white buckram binding, uncut.*

Published by the India Society, London, 1914.

18s

2818 ——— **The Post Office.** A Play, translated by Devabrata Mukerjea; with Preface by W. B. Yeats.

Printed in red and black.

FIRST EDITION. 8vo, *original boards.*

The Cuala Press, Churchtown, Dundrum, 1914.

£1 10s

ORIGINAL MS. OF TALFOURD'S "ION."

2819 **TALFOURD** (Sir T. N., Great Friend of Charles Lamb). **Ion**, a Tragedy.

The Complete Original Manuscript of this famous Play, with the Signed Dedication to Dr. Valpy.

171 pp., very clearly written. 4to, *vellum.* 1835-6.

£10 10s

"In an interesting preface to the fourth edition Talfourd tells his history as a dramatic author: how his inborn taste for the drama was repressed in his boyhood, when Shakespeare was denied him, and he had to content himself with the 'Sacred Dramas' of Hannah More; how it burst forth on witnessing Kemble's performance of Cato, how he wrought upon his tragedy in the intervals of legal work," &c.—Dict. of National Biography."

Talfourd (Sir T. N.)—*continued.*

2820 ——— **Ion**, a Tragedy, in Five Acts. To which are added A Few Sonnets.

8vo, *cloth, g. e.*

London, For Private Circulation (not published). N.D. (1835.)

10s 6d

*** Presentation Copy from the Author, with the following inscription on fly-leaf:—

“ His Excellency

M. Sylvain van de Weyer

&c., &c., &c.

From the Author.”

COMMONPLACE BOOK OF ANN TAYLOR.

2821 **TAYLOR** (Ann). **Her Original Autograph Commonplace Book** covering some 68 pp. on a variety of subjects (Morning Hymns; Inhabitants of Asia; Providence; Eloquence; Aldus Pius Manutius; Architecture; The Mirage, &c., &c.).

Small 8vo, *original limp calf.* Circa 1820. **£1 14s**

Ann Taylor was the daughter of Isaac Taylor, of Ongar, and, in conjunction with her sister Jane, wrote “Original Poems for Infant Minds,” and other pieces.

2821a **TARKINGTON** (Booth). **Works.**

The beautifully printed Autograph Edition, *with frontispiece.*

12 vols., crown 8vo, *original buckram binding.*

New York, 1918. **£14 10s**

*** This Autograph Edition was limited to 165 copies. Each set is numbered and Signed by the Author.

This Set comprises:—

The Gentleman from Indiana, Harlequin and Columbine, and other Stories.

The Flirt.

Monsieur Beaucaire, The Beautiful Lady, His Own People and other Stories.

Seventeen.

The Turmoil.

The Conquest of Canaan.
In the Areen.

The Guest of Quesnay.

Penrod and Sam.

Penrod.

The Two Van Revels.

PLATE XXXIV.



MORLAND. OUTSIDE COUNTRY ALEHOUSE.
One of Pair, Printed in Colours.
See Item No. 3445.

PLATE XXXV.



Reproduction of one of the coloured plates in
 RAWSTORNE'S GAMONIA.
 See Item No. 3453.

ALFRED, LORD TENNYSON.

THE "TRIAL" EDITION.

2822 **Becket.** A Tragedy.

Crown 8vo (pp. 123), *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.* London, 1879. **£85**

*** With the exception of the "Trial" editions of the *Foresters*, 1881, *The Cup* and *The Falcon*, 1882, and *The Promise of May*, 1883 (of each of which a single copy only is known to exist), this first privately printed edition of *Becket* is the rarest of all the author's privately printed plays. Four copies only can at present be recorded.

"In 1879 my father printed the first proofs of his tragedy of *Becket*, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—*Alfred Lord Tennyson. A Memoir. By his Son.* London: 1897, Vol. II., p. 193.

William Allingham records in his diary, under date of August 5, 1880, that Tennyson said to him:

"I gave Irving my '*Thomas à Becket*': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, *The Cup*."

Although the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations.

WITH AUTOGRAPH LETTER.

2823 **Becket.** A Tragedy in a Prologue and Four Acts. As arranged for the Stage by Henry Irving and presented at the Lyceum Theatre on 6th February, 1893.

FIRST PUBLISHED EDITION. 8vo, *original wrappers.*

London, Macmillan, 1893. (Preserved in a half morocco case by Riviere). **£21**

*** Inserted is an Autograph Letter of Lord Tennyson, 1 page, 8vo, dated from Farringford, Freshwater, Isle of Wight. Feb. 12.

"My dear Craik,

Kindly send me a vol. of New Ed. of *Foresters* with notes also REMEMBER my stage copy of *Becket* which I sent to you.

Yrs. ty.

T."

Tennyson (Alfred, Lord)—*continued*.

UNIQUE PROOF COPY OF THE FIRST TRIAL ISSUE.

2824 **Carmen Sæculare.** An Ode in Honour of the Jubilee of Queen Victoria.

8 pp., 8vo, *the last leaf blank, the title as above occupying the top portion of the first page, followed by the first 11 lines of the Ode, the remainder occupying pages 2 to 6.* £63

*** **This is the trial issue, of which no other copy is known.** It is not divided into stanzas as published later. There are many textual alterations in this Privately Printed Issue, such as:—

(1) "Fifty times the rose has bloom'd and faded"

afterwards altered to—

"Fifty times the rose has flower'd and faded."

.

afterwards altered to—

(2) "You then loyally, all of you,
Deck your houses, illuminate
All your towns for a festival.
And in each let a multitude's
Acclamation, a multitude
Loyal, each to the heart of it,
One full voice of allegiance,
Hail the Great Ceremonial
Of this year of her Jubilee."

"You then joyfully, all of you,
Set the mountain aflame to-night,
Shoot your stars to the firmament,
Deck your houses, illuminate
All your towns for a festival,
And in each let a multitude
Loyal, each, to the heart of it,
One full voice of allegiance,
Hail the fair Ceremonial
Of this year of her Jubilee."

.

afterwards altered to—

(3) "You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
Make their neighbourhood healthfuller,
Give your gold to the Hospital,
Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice
At this year of her Jubilee."

"You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
All the lowly, the destitute,
Make their neighbourhood healthfuller,
Give your gold to the Hospital,
Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice
At this glad Ceremonial,
And this year of her Jubilee."

.

Tennyson (Alfred, Lord) Carmen Saeculare—Unique Proof Copy—continued.

afterwards altered to—

- (4) "Henry's fifty summers are a shadow,
Edward's fifty years are scarce remember
Ev'n her Grandsire's fifty half forgotten
You, the Patriot Architect,
Shape a stately memorial,
Make it regally gorgeous,
This Imperial Institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this year of her Jubilee."

"Henry's fifty years are all in shadow,
Gray with distance Edward's fifty sum-
mers,
Ev'n her Grandshire's fifty half forgotten
You, the Patriot Architect,
You that shape for Eternity,
Raise a stately memorial,
Make it really gorgeous,
Some Imperial Institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this great Ceremonial,
And this year of her Jubilee."

afterwards altered to—

- (5) "Are there thunders moaning in the
distance?
Are there spectres moving in the
darkness?
Trust the Lord of Light to guide her
people,
Till the spectres vanish, and the darkness
Dawn into the Jubilee of the Ages."

"Are there thunders moaning in the
distance?
Are there spectres moving in the
darkness?
Trust the Hand of Light will lead her
people,
Till the thunders pass, the spectres
vanish,
And the Light is Victor, and the darkness
Dawns into the Jubilee of the Ages."

2825 **Carmen Saeculare**, An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.Post 8vo, *original wrappers*. Wise No. 158.*London, Printed for Private Distribution, 1887.***£18 18s**

This issue is entirely reset. Only a very few copies were circulated.

2826 **The Death of Oenone; Akbar's Dream**, and other Poems.Post 8vo, *cloth, uncut*. *London, 1892.***5s**2827 **Dramatic Works.**4 vols., 16mo, *original cloth*, 1886.**£18 18s**

*** Presentation Copy from Tennyson to Theodore Watts Dunton, with inscription in the handwriting of the former, on half-title of Volume I. :—

"Theodore Watts
from
Tennyson,
Xmas, 1886."

Tennyson (Alfred, Lord)—*continued*.

2828 **A Dream of Fair Women**, and other Poems.

Selected and Illustrated by Edmund J. Sullivan. With a Postscript by the Artist.

Small 4to, *cloth gilt, uncut, t. e. g.* London, 1900. **15s**

2829 **Enoch Arden**, a Drama; founded on Alfred Tennyson's Great Poem, written by Arthur Matthison.

Post 8vo, *original wrappers.* New York, 1869. **10s 6d**

Frederick Locker's copy, with his Autograph, also an Autograph Letter from John Camden Hotten. "Here is a Tennyson curiosity. It will cost you 3s. what I gave for it. I have sent the Poet Laureate one."

TRIAL ISSUE.

2830 **The Falcon.**

THE FIRST TRIAL EDITION. Post 8vo, *wrappers, uncut.*

London, Printed for the Author, 1879. **£10 10s**

*** "This private edition of 'The Falcon' was evidently prepared by the poet with the greatest possible care and finish."

"One of the most interesting results achieved by a study of these early 'Trial-books' is the insight obtained into the method employed by the Laureate in elaborating his work. Again and again did the Poet correct and revise his lines, and introduce or delete entire passages, sometimes of considerable length, only in the end to cancel or discard his revisions, and finally fix upon the text as it stood in his earliest draft." (Mr. T. J. Wise's Bibliography).

2831 **The Foresters**; Robin Hood and Maid Marian.

FIRST EDITION. Post 8vo, *cloth, uncut.* London, 1892. **5s**

2832 **Helen's Tower, Clandeboye.**

Engraved Title. FIRST EDITION. 4to, *original wrappers, g. e.*

Privately Printed. (1861.) **£21**

*** Tennyson contributed to this, the poem—

"Helen's Tower, here I stand,
Dominant over sea and land," etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

Tennyson (Alfred, Lord)—*continued*.

2833 **The Holy Grail**, and other Poems.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, 1870.

£1 8s

*** Arthur Symons' Copy, with critical note in his autograph (from Swinburne), and his autograph signature.

TRIAL ISSUE.

2834 **Idylls of the Hearth**.

F'cap. 8vo, *full levant morocco, uncut, t. e. g.*

London, 1864.

£31 10s

The excessively rare Trial Issue of "Enoch Arden." "At the last moment, the Poet decided to drop the general title *Idylls of the Hearth*, and to substitute for it the simpler one 'Enoch Arden, &c.' That this manipulation took place upon the very eve of publication is evidenced by the fact that examples of this book, with the original title-page uncanceled, occasionally occur."—T. J. Wise.

2835 **In Memoriam**.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, Moxon, 1850.

£4 4s

2836 **The Love Story of "In Memoriam."** Letters from Arthur Hallam to Emily Tennyson.

FIRST EDITION. Small 4to, *original wrappers*.

London, Privately Printed. Circa 1917.

£7 10s

*** Only 25 copies printed by Clement Shorter for distribution among his friends.

AUTHOR'S PRIVATE EDITION.

2837 **The Last Tournament**.

By Alfred Tennyson, D.C.L., Poet Laureate.

F'cap. 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.*

Strahan & Co., 56, Ludgate Hill, London, 1871.

£26

This little volume is of great rarity. It was printed for circulation among a limited circle of the Author's friends, and in a copy in Mr. Wise's possession the Publisher Strahan, has written the following note:—

"Of this private Edition of the Last Tournament not more than 20 copies were printed."

Tennyson (Alfred, Lord)—*continued*.

2838 **Lucretius.**

THE RARE FIRST AND PRIVATELY PRINTED EDITION.

Square post 8vo, *original cloth, uncut*.

Cambridge, Mass., Printed for Private Circulation, 1868. **£6 6s**

2839 **The New Timon and the Poets;** with other omitted Poems.

32 pp., small 8vo, *unbound, as issued*.

Privately Printed. 1876. **£2 10s**

*** This is the Pirated Edition issued by Herne Shepherd.

2840 **Ode on the Death of the Duke of Wellington.**

FIRST EDITION. 8vo, *original wrappers, uncut*.

London, 1852. **£1 10s**

2841 **Ode on the Death of the Duke of Wellington.** Another Copy.

FIRST EDITION. 8vo, *half maroon morocco gilt, uncut, t. e. g., by Tout, with the original paper covers bound in.*

London, Moxon, 1852. **£3 10s**

*** Interleaved and Annotated, giving numerous variations of readings from later editions by R. H. Shepherd.

2842 **"Ode on the Opening of the Colonial and Indian Exhibition,"**

By Lord Tennyson, Poet Laureate.

Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited

Official Printers and Publishers to the Royal Commission.

4 pp., 4to. *Enclosed in full levant morocco covers, by RIVIERE.*

London, 1886. **£52 10s**

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, "and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved." - T. J. Wise.

Tennyson (Alfred, Lord)—*continued.*

2843 **"Over the dark world flies the wind."**

Autograph Poem Signed. Comprising 10 lines on 1 page, 4to.

N.D. *Circa* 1822-23.

£35

This poem, which is believed to be unpublished, must have been written at the early age of some 13 or 14 years (the paper is watermarked 1821) and in its construction bears evidence of the youth of the poet.

"Over the dark world flies the wind
And clatters in the sapless trees
From cloud to cloud thro' darkness blind
Swift stars scud over sounding seas.

I muse, I wander from my peace
Bending still the rapid mind
This way and that in search of ease."

The poet signs the poem in full—Alfred Tennyson.

2844 **The Passing of Arthur.**

F'cap. 8vo, *newly bound in half levant morocco, with the original wrappers bound in at end, g. e.* London, 1884.

10s 6d

2845 **Poems.** 1833.

F'cap. 8vo.

Most handsomely bound by Lortic in full crushed levant morocco super extra, broad gold border on side (Derome style), full gilt back, uncut, t. e. g. 1833.

£21

*** A most superb example of Lortic's binding.

2846 **Poems. 1833.** Another Copy.

F'cap. 8vo, *original boards, uncut.*

London, Edward Moxon, 1833.

£7 10s

2847 **Poems,** Principally designed for the Use of Schools and Young Persons. Selected by the Editor of the Harp of Canaan, etc., etc.

F'cap. 8vo, *red morocco, gilt back, uncut, t. e. g.*

London, 1836.

£1 10s

*** Includes Tennyson's "New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc.

With the following MS. note at end of volume:—

"This volume contains New Year's Eve, a portion of The May Queen as it first appeared in 1832. The poem was altered on its reappearance in 1842.

"This little book is also notable as being the first volume of Selections into which Tennyson's name was introduced; and the fact of its introduction at so early a date (1836) shows he must even then have enjoyed some share of popularity."

Tennyson (Alfred, Lord)—*continued*.2848 **Poems.** 1842.

2 vols., f'cap. 8vo.

*Most handsomely bound by Lortic in full crushed levant morocco, broad gold border on sides, full gilt back, uncut, t. e. g.**London, Moxon, 1842.***£27 10s**

*** A superb example of Lortic's binding.

2849 **Poems.** Another Copy.2 vols., f'cap. 8vo, *half morocco, g. e.**London, Moxon, 1842.***£5 5s**2850 **Poems.**Second Edition. Small 8vo, 2 vols. in 1, *half vellum.**London, 1843.***£9 9s**Elizabeth Browning's copy, with her autograph on title-page:—
"Elizabeth B. Barrett."2851 **Poems.***With beautiful engravings after Rossetti, Millais, and others.*FIRST ILLUSTRATED EDITION. 8vo, *original cloth, uncut.**London, Moxon, 1857.***£3 3s**2852 **Poems.** MDCCCXXX-MDCCCXXXIII.Sm. sq. 8vo, *original blue wrappers. Privately Printed, 1862.* **£4 4s***** This was a pirated edition of Tennyson's suppressed poems (taken from the *Poems*, chiefly *Lyrical*, of 1830, and the *Poems* of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright.

This interesting little volume was compiled and edited by the late Mr. J. Dykes Campbell, whilst in Toronto, and was printed in that city.

SIGNED BY TENNYSON.

2853 **Poems.***Illustrated by Edward Lear.*

ONE OF 100 PROOF COPIES PRINTED ON JAPANESE VELLUM PAPER.

4to, *half morocco, uncut, t. e. g., as issued. London, 1889.* **£5 5s**

*** This Copy is one of those which Tennyson personally signed—

"At the request of Messrs. Boussod, Valadon & Co. and for the sake of my old friend Edward Lear I sign these hundred proof copies.

"Tennyson."

Tennyson (Alfred, Lord)—*continued*.

2854 **The Princess**, a Medley.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, E. Moxon, 1847.

£2 2s

2855 **The Princess**, a Medley:

26 illustrations engraved on wood.

FIRST ILLUSTRATED EDITION. 8vo, *cloth gilt, inset figures in gold on covers, g. e.* *London, 1860.*

12s 6d

FIRST TRIAL EDITION.

2856 **The Promise of May.**

The FIRST TRIAL EDITION. Post 8vo, *original wrappers, uncut.*

London, Printed for the Author, 1882.

£10 10s

*** This is one of a few copies printed by the Poet for his own use as a Trial Issue, which he was fond of doing with all his dramas.

2857 **Queen Mary.** A Drama.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1875.

5s

2858 **The Sailor Boy.**

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers.*

London, Emily Faithfull, 1861.

£31 10s

*** One of 25 copies only "for the Author's use."

2859 **A Selection from his Poetical Works**, with portrait.

Crown 8vo, *original cloth.* *London, Moxon, 1865.*

£2 2s

*** From Arthur Symens' library, with his Autograph on title; also on the first two leaves, in his handwriting, is Swinburne's Parody on Tennyson.

Tennyson (Alfred, Lord)—*continued.*

2860

THE SILENT VOICES.

BY
ALFRED,
LORD TENNYSON,
London:
Macmillan and Co.,
and New York,
1892.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.* **£15 15s**

*** This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

2861

THE SILENT VOICES.

One of the last poems written by
ALFRED LORD TENNYSON.

Music by
LADY TENNYSON.
Arranged for four voices for
THE FUNERAL OF LORD TENNYSON,
in Westminster Abbey, October 12, 1892,
By
J. FREDERICK BRIDGE, Mus. D.

Printed by
Novello, Ewer and Co., 1, Berners Street, London (W).
4 pp., 8vo (last page blank). (1892). (*Preserved in a buckram portfolio by Riviere.*) **£15 15s**

*** This is one of the Earliest Copies printed for use of the Singers at the Funeral Service. It differs from the issue mentioned by Mr. Wise in his Bibliography. No. 164, the second line of title reading—

One of the last Poems,
whereas in the Ordinary Issue this reads—
The latest Poem,
and moreover does *not* carry the words

"Price threepence."
and the Publisher's imprint reads—

Printed by Novello, Ewer and Co., 1, Berners Street, London (W.),
instead of—

London & New York.

Very few copies were issued in this early state, and this is probably the only one extant.

Tennyson (Alfred, Lord)—*continued*.

2862 **The Throstle.**

FIRST EDITION. F'cap. 8vo, *full new levant morocco extra, uncut, t. e. g., by Riviere. London, 1889.* **£31 10s**

One of about 12 copies only printed.

2863 **(Timbuctoo.)** Prolusiones Academicæ Praemiis Annuis Dignatae et Curia Cantabrigiensi Recitatae Comitibus Maximis A.D. M.DCCC.XXIX.

FIRST EDITION. 8vo, *wrappers. Cambridge (1829).* **£2 2s**

*** The First Appearance of Tennyson's Prize Poems. After the General Title-page (as given above) is the separate title of 'Timbuctoo.'

2864 **A Welcome.**

FIRST ISSUE OF FIRST EDITION.

F'cap. 8vo, 4 pp., *unbound. London, Moxon, 1863.* **15s**

2865 **A Welcome.**

Second Issue of First Edition.

F'cap. 8vo, *unbound. London, 1863.* **5s**

THE FIRST "PRIVATE" ISSUE.

2866 **A Welcome to Her Royal Highness Marie Alexandrovna Duchess of Edinburgh.**

F'cap. 8vo (pp. 8), *handsomely bound by Riviere in full crushed levant morocco extra, t. e. g. London, 1874.* **£35**

*** Only 40 copies were printed, all for private distribution. This is the First Issue, with the fourth line of the Second Stanza reading:—

"And all the sultry plains of India known."

At the last moment this reading appears to have dissatisfied the poet, for a second impression, in quarto, was immediately struck off in which the above line was changed to—

"And all the sultry palms of India known."

2867 **A Welcome to Her Royal Highness the Princess of Wales.** From the Poet Laureate.

Illuminated in colours by Owen Jones.

Imperial 8vo, *original cloth gilt, g. e.*

Day & Son, Lithographers to the Queen, 1863. **£1 1s**

Tennyson (Alfred, Lord)—*continued*.

2868 **"In Memoriam."**

Autograph Manuscript of a considerable portion of his "In Memoriam." Comprising 49 Verses (including two cancelled, unpublished verses), on 2 pp., folio.

(SEE ILLUSTRATION, PLATE No. XXIII.).

£285

A manuscript of the greatest possible interest, comprising as many as 49 verses of this immortal Elegy, entirely in the poet's hand and including two unpublished verses.

It is believed that no portion of the manuscript of the poem has ever come on the market before, and it was not known to Tennyson's bibliographer that any existed besides the manuscript which is now in the Library of Trinity College, Cambridge.

There are 26 verses on the recto of the manuscript commencing with Canto XXX:—

"With trembling fingers did we weave
The holly round the Christmas hearth;
A rainy cloud possess'd the earth,
And sadly fell our Christmas-eve." Etc

Whilst the verso comprises 23 verses commencing with Canto XL:—

"Thy spirit ere our fatal loss
Did ever rise from high to higher;
As mounts the heavenward altar-fire,
As flies the lighter thro' the gross." Etc.

The order of the Cantos is very irregular compared with the published version, and there are many variations from the printed text.

The two cancelled unpublished verses appear in Cantos XL and LXXIII.

"How far, how far gone upward now?
Too far for me to catch the while
The sweetness of this proper smile
Thro' those new splendours of thy brow!

"So here shall silence guard thy fame
But somewhere out of human view
Whate'er thy hands are set to do
Is wrought with tumult of acclaim."

This is evidently an early manuscript, written at intervals; Tennyson, taking some years in the writing of the poem.

Tennyson (Alfred, Lord)—*continued*.

HIS CALL TO WAR.

2869 **" Riflemen Form."**

Three Autograph Manuscripts of varying Drafts of this Poem, his Appeal for the formation of a National Volunteer Rifle-Corps. With additional Unpublished Verse. Together some 67 lines on 4 pp., 8vo.

Also an **Autograph Letter** concerning the proposed publication of the Appeal in "The Times." 1 page, 8vo. (May, 1859.)

Daintily bound, with title-page, foreword transcripts, etc., inserted, in full green levant morocco extra, lettered on side and back.

(SEE ILLUSTRATION, PLATE No. XXIV.).

£160

The original manuscripts, three in number, by Tennyson of his famous war poem "Riflemen Form." It was written in 1859 at the suggestion of Coventry Patmore, and was a considerable factor in forcing the English Government to sanction the formation of a national volunteer rifle-corps in which Patmore was much interested. This movement was excited by distrust of the intentions of Napoleon III. who had declared that he "represented a defeat" (Waterloo) and implied that he meant to avenge it.

The poet wrote out these three drafts before he was satisfied with the lines, and in two of the drafts there is an additional verse which apparently has never been published. The final revise of the poem commences:—

"There is a sound of thunder afar,
Storm in the south that darkens the day
Storm of battle & thunder of war,
Well if it do not roll our way!
Storm! Storm! Riflemen form!
Ready, be ready to meet the storm.
Riflemen, riflemen, riflemen form!"

These manuscripts, which vary considerably, he gave to his brother-in-law, Charles Richard Weld, whom he constantly consulted about his publishing affairs and other matters; and when sending him the final draft, Tennyson prefaced it by the following letter:—

"I send you the song in its last form. I don't think the *Times* will put it in, but you can try if you like. Another paper will. To be signed T." Etc.

To this letter Weld has appended a note:—

"The Lines appeared in the *Times*, Monday, May 9th, 1859; and on Thursday, May 12th, the government sanctioned the formation of volunteer rifle-corps. The lines were copied into a great number of papers."

Tennyson (Alfred, Lord)—*continued*.

2870 **The Window;** or, The Loves of the Wrens.

The Pirated Issue of Herne Shepherd, issued a year before the appearance of the published edition.

16 pp., post 8vo, *wrappers as issued*. 1867.

£2 10s

* * * The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

2871 **The Window;** or, The Songs of the Wrens.

Words written for Music by Alfred Tennyson, the Music by Arthur Sullivan.

4to, *original cloth gilt, g. e.* London, 1871.

18s

THE IDYLLS.

2872 **Autograph Letter Signed** to Edward Butler, of Leeds.

1 page, 8vo. Freshwater, 7th May, 1887.

£4 10s

"I thank you for your very able commentary on the Idylls—nevertheless the Poem is many-sided and capable of other interpretations."

2873 **Memoir.** By his Son.

Portraits and other illustrations.

2 vols., royal 8vo, *original cloth, uncut*. London, 1897. **12s 6d**

2874 **Napier** (George G.). **The Homes and Haunts of Alfred, Lord Tennyson.**

Portrait, 18 full-page plates and 70 illustrations in the text, printed on Japanese vellum.

8vo, *original cloth, uncut, t. e. g., as issued*. Glasgow, 1892. **£3 10s**

One of 300 copies.

2875 **TENNYSON** (Rev. Charles Tennyson Turner, brother of Alfred, Lord Tennyson). **Sonnets, Lyrics, and Translations.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, 1873.

£1 10s

* * * Presentation Copy from the Author to Richard Sellwood, with the following inscription on fly-leaf:—

"To
Richard Sellwood
from his affectionate Cousin
Charles Turner."

W. M. THACKERAY.**2876 Set of his Important Novels.** Comprising :—**Vanity Fair.** A Novel without a Hero.*With 40 full-page plates and woodcuts in the text, by the Author.*FIRST ISSUE, with the Rustic Letters and "Steyne" woodcut.
*London, 1848.***The History of Pendennis.***With 2 engraved titles and 46 full-page plates, together with woodcuts in the text, by the Author. 2 vols. 1849.***The Newcomes.***With 2 engraved titles, 46 full-page plates and woodcuts by R. Doyle. 2 vols. 1854.***The Virginians.***With 2 engraved titles, 46 full-page plates and woodcuts by the Author.*Together, all FIRST EDITIONS, 7 vols., 8vo, new half morocco gilt,
g. e. London, 1848-54. **£14 14s****2877 Ballads.**

FIRST EDITION. Post 8vo, original yellow wrappers, uncut.

London, Bradbury & Evans, 1855. **£1 10s****2878 Burlesques.** A Legend of the Rhine: Rebecca and Rowena.

FIRST EDITION. Post 8vo, original yellow wrappers, uncut.

London, 1856. **£1 1s****2879 A Collection of Letters of Thackeray, 1847-1855.***With a portrait of Thackeray, reproductions of some of his drawings and facsimiles of letters by him.*

FIRST EDITION. Imperial 8vo, original half cloth.

New York, 1887. **14s**

*** From the Library of Frederick Locker-Lampson with his small Jester bookplate.

2880 Collection of Six Sheets of Original Sketches in Pencil by Thackeray, including one of "The Morgue," and other sketches illustrating the Paris Sketch Book.*In sunk mounts, bound in a 4to volume, full crushed levant morocco extra, g. e., by Riviere. Circa 1840.* **£60**

Thackeray (W. M.)—*continued.*

2881 **Comic Tales and Sketches.**

Edited and Illustrated by Mr. Michael Angelo Titmarsh.

FIRST EDITION. Second Issue. 2 vols., crown 8vo, *original cloth, uncut.* London, N.D. (1841). **£8 10s**

2882 **Damascus and Palmyra;** a Journey to the East, by C. G. Addison.

With 10 full-page coloured plates descriptive of the residents by W. M. Thackeray.

FIRST EDITION. 2 vols., 8vo, *original cloth gilt, uncut.*

London, 1838.

£2 10s

PRESENTATION COPY WITH ORIGINAL DRAWING.

2883 **The English Humourists of the Eighteenth Century;** A Series of Lectures, delivered in England, Scotland, and the United States of America.

Second Edition Revised. Post 8vo, *contemporary half calf.*

London, 1853.

(SEE ILLUSTRATION, PLATE No. XXV.).

£125

(Preserved in levant morocco pull-off case by Riviere).

*** PRESENTATION COPY, with inscription by Thackeray on title-page:—

“From the Author to W. W. F. Synge.”

Pasted on the reverse of Contents Leaf is a magnificent Water Colour Drawing by Thackeray, with inscription by him:—

“ENGLISH HUMOURISTS of the last Century by W.M.T.”

Representing a country yokel grinning through a horse's collar, with a crowd of amused spectators standing around.

W. W. F. Synge, to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to “Punch” during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

2884 **English Humourists of the Eighteenth Century.**

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1853.

£1 12s 6d

2885 **An Essay on the Genius of George Cruikshank.**

With numerous illustrations of his Works.

FIRST EDITION. 8vo, *original cloth, g. e., as issued.*

London, 1840.

£4 4s

PLATE XXXVI.



SHOOTING. (Grouse Shooting). 1 of set of 4.
By SAMUEL HOWITT. Printed in Colours.
See Item No. 3464.

PLATE XXXVII.



MORLAND. PARTRIDGE SHOOTING.

Printed in Colours.

See Item No. 3465.

Thackeray (W. M.)—*continued.*

- 2886 **Etchings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

With 2 sets of the plates (plain and coloured).

8vo, half green morocco gill, t. e. g.

London, now first published from the Original Plates, 1878. 18s

- 2887 **Etchings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

FIRST EDITION. 8vo, original boards.

Now Printed from the Original Plates, N.D. 6s

- 2888 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

With illustrations.

FIRST EDITION. Post 8vo, original cloth, uncut.

London, 1861. £3 3s

- 2889 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

With illustrations.

Post 8vo, original cloth, uncut.

London, Smith, Elder, 1861. £10 10s

*** From the Library of W. W. Follett Synge, Thackeray's great friend, with inscription by Synge on title page:—

" Given to me, May, 1862, by
the Author.

Palace Green,
Kensington."

- 2890 **Fraser's Magazine for Town and Country,** from Volume I., 1830, to Volume 57, June, 1858.

57 vols., 8vo, in the original cloth, uncut. 1830-1858. £15 15s

*** Thackeray contributed many of his famous Essays, etc., to this periodical, and the above period contains the whole of his contributions.

The first Contribution was in February, 1831, with "The Novels of the Season."

In 1832, "Elizabeth Brownrigge."

In November, 1837, commenced the famous "Yellowplush Correspondence," which lasted month by month till August, 1838.

His Novel "Catherine" ran as a serial in 1839-1840.

In 1841 his "Samuel Titmarsh" ran as a serial.

In 1842-43, "Fitz-Boodle's Confessions."

In 1844, "The Luck of Barry Lyndon."

In 1853, "Mr. Thackeray in the United States."

Thackeray (W. M.)—*continued*.

PRESENTATION COPY.

- 2891 **The History of Henry Esmond, Esq.**, A Colonel in the Service of Her Majesty Queen Anne: written by Himself.

Post 8vo, *contemporary half calf*. London, 1858.

£105

(Preserved in a levant morocco pull-off case by Riviere).

*** Presentation Copy from Thackeray to his great friend W. W. F. Synge, with inscription in Thackeray's Autograph on title below the printed words "Written by Himself"—

"AND PRESENTED BY HIS EDITOR TO W. W. F. SYNGE, Esq."

On the reverse of Dedication Leaf is pasted a charming pen and ink sketch by Thackeray, with title in Thackeray's Autograph—

"MALBROOK s'en vat en Guerre.

(a fine view of Oudenarde in the distance)."

W. W. F. Synge to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to Punch during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

- 2892 **The History of Pendennis.** His Fortunes and Misfortunes, his Friends and his greatest Enemy.

Numerous plates and woodcuts by the Author.

FIRST EDITION. 2 vols., 8vo, COMPLETE AND VERY CLEAN IN THE ORIGINAL PARTS, WITH ALL THE PICTORIAL YELLOW WRAPPERS.

London, 1849-50.

£45

Very scarce in this state. In the original parts it ranks next to Vanity Fair in rarity and value.

- 2893 **An Interesting Event:** by M. A. Titmarsh.

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *unbound as issued*.

London, David Bogue, 1849.

£14 14s

*** This was originally issued in the "Keepsake" of 1849—and our copy is one of the few copies which were separately issued for the Author's use.

- 2894 **The Irish Sketch-Book**, by Mr. M. A. Titmarsh.

With full-page and other illustrations by the Author.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut*.

London, 1843.

£8 8s

Thackeray (W. M.)—*continued.*

2895 **The Irish Sketch-Book.**

With numerous engravings on wood drawn by the Author.

Second Edition. 2 vols., post 8vo, *original cloth, uncut.*

London, 1845.

£1 5s

2896 **L'Abbaye de Penmarc'h,** Mélodrame en Trois Actes, Par MM. Pre Tournemine et Thackeray.

Imperial 8vo, *unbound (no wrappers).* 21 pp. *Paris, 1840.* **£3 10s**

*** This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W.M., but by his cousin Thomas James Thackeray.

2897

A
LEAF OUT OF A
SKETCH BOOK

By

WILLIAM MAKEPEACE THACKERAY

(Printer's Device)

London,

Emily Faithfull & Co., Victoria Press.

1861.

25 Copies for the Author's Use.

F'cap. 8vo, *original wrappers.*

£35

This little booklet is one of the very rarest of Thackeray's separate pieces. It is not included in either of the Bibliographical lists compiled by C. P. Johnson and R. H. Shepherd.

It was printed at the Victoria Press, a printing office established by Miss Emily Faithfull with a view to providing suitable employment for women. The Victoria Press was not altogether a charity, although the whole of the pieces, in prose and verse, contained in the pages of "The Victoria Regia" were contributed gratuitously by their several authors. As a mark of grateful courtesy Miss Faithfull reprinted three of these contributions (those of Tennyson, Thackeray, and Coventry Patmore) separately, and presented twenty-five copies of each to its respective author.

2898 **Loose Sketches,** an Eastern Adventure, etc.

With frontispiece by John Leech.

LARGE PAPER COPY of the FIRST COLLECTED EDITION. 8vo, *original half vellum, uncut.* *London, 1894.* **18s**

*** Only 100 copies printed of this Large Paper Edition

Thackeray (W. M.)—*continued*.

2899 **Loose Sketches.** Another Copy (ordinary Issue).

Post 8vo, *original buckram, uncut*. London, 1894

10s

*** Only 500 copies of this Edition on Small Paper were printed.

2900 **The Newcomes.** Memoirs of a most respectable Family, edited by Arthur Pendennis, Esq.

Engraved titles, frontispieces, 44 full-page plates by R. Doyle, and illustrations in the text.

FIRST EDITION. 8vo, complete in the Original 24 (in 23) Parts, *with the wrappers and advertisements, uncut*. London, 1853-5. **£22**

2901 **The Newcomes.** Another Copy.

FIRST EDITION. *Bound from the Original Parts, with the set of yellow wrappers and advertisements preserved at end of each volume.* 2 vols., 8vo, *full calf gilt, uncut, t. e. g.* London, 1854-5. **£12 12s**

2902 **Notes of a Journey from Cornhill to Grand Cairo,** by way of Lisbon, Athens, Constantinople, and Jerusalem.

Coloured frontispiece and woodcuts in the text by the Author.

FIRST EDITION. Post 8vo, *original cloth, uncut*.

London, 1846.

£3 18s

2903 **Novels by Eminent Hands.**

FIRST EDITION. Post 8vo, *original yellow wrappers*.

London, 1856.

£1 5s

2904 **Photographs from Original Sketches,** by W. M. Thackeray.

Series of 6 large Photographs of Pen and Ink Sketches of W. M. Thackeray, with facsimile of his writing beneath each.

Large 4to, *half morocco*.

Published in Birmingham, circa 1870.

£6 6s

The titles are as follows:—

- (1) Young, Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.
- (2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc.

Thackeray (W. M.) 6 Photographs—continued.

- (3) He has once more become agreeable but for whom? For Mademoiselle de Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.
- (4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
- (5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment and vows that she will cast herself into the street, etc.
- (6) Upon thinking better of it, she returned to the sleeping apartment, got into bed, and, it is believed, slept well, etc.

2905 **Plain Statement of Facts and Dates** relative to a Dispute between Mr. Savile Morton and Mr. Forbes Campbell.

8vo, uncut, sewn, as issued. Printed for Private Circulation, 1850. **£5 5s**

The above contains a letter addressed to "My dear Morton" from W. M. Thackeray, December 21, 1850, relative to the dispute.

2906 **Punch's Pocket Book for 1847.**

With coloured folding frontispiece and vignette title and 6 etchings by John Leech.

16mo, original leather binding. Punch Office, 1847. **£2 2s**

*** Contains the first issue of Thackeray's "An Eastern Adventure of the Fat Contributor," with an etching by Leech.

2907 **Reading a Poem.**

Royal 8vo, original half binding, uncut.

New York, The Grolier Club, 1911.

£3 10s

*** Only 250 copies printed.

2908 **Rebecca and Rowena**, a Romance upon Romance, by Mr. M. A. Titmarsh.

8 full-page coloured plates by Richard Doyle.

FIRST EDITION. Square 8vo, original boards, new back, g. e.

London, 1850.

£5 10s

2909 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

8vo, original blue wrappers. N.D.

£6 10s

*** Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for "Vanity Fair" and "Becky Sharp" are mentioned at page 3).

A copy sold at Sotheby's in 1905 for £9.

Thackeray (W. M.)—*continued*.

- 2910 **The Rose and the Ring:** a Burlesque in three Scenes, founded on Thackeray's Story, by A. M. H.

FIRST EDITION. 12mo, *in original printed wrapper*.

Oxford, 1869. Scarce.

18s

- 2911 **Sand and Canvas;** A Narrative of Adventures in Egypt, with a sojourn among the Artists in Rome. By Samuel Bevan.

Coloured plates.

FIRST EDITION. 8vo, *half levant morocco extra, uncut, t. e. g.*

London, 1849.

£2 5s

*** Contains the famous ballad by W. M. Thackeray, "The Three Sailors."

- 2912 **Sketches after English Landscape Painters**, by L. Marvy, with short notices by W. M. Thackeray.

20 large and fine coloured engravings after Turner, Harding, Cox, Constable, Gainsborough, etc.

FIRST EDITION. Folio, *original blue cloth, g. e., as issued*.

London, D. Bogue. (1850.)

£12 12s

WITH TWO SETS OF PLATES (PLAIN AND COLOURED).

- 2913 **Sketches after English Landscape Painters**, by L. Marvy, with Short Notices by W. M. Thackeray.

Special Copy. *With two sets of the 20 beautiful plates (plain and coloured)*.

4to, handsomely bound by Riviere in full crushed levant morocco extra, g. e., as issued. London, David Bogue, N.D.

£18 18s

In the preface Thackeray explains that "the task of describer or narrator for the little exhibition devolved upon myself, without whose introduction the publishers would not hear of M. Marvy's appearance before the British Public, and who must bespeak its indulgence for the discharge of a task which was one of no small difficulty."

- 2914 **Sketches and Travels in London.**

FIRST EDITION. Post 8vo, *original wrappers, uncut*.

London, 1856.

£1 5s

Thackeray (W. M.)—*continued.*

2915

THE SNOB.

A LITERARY AND SCIENTIFIC
JOURNAL.

NOT

“CONDUCTED BY MEMBERS
OF THE UNIVERSITY.”

“Tityre, tu patulæ recubans sub tegmine
fagi Sylvestrem?”—*Virgil.*

Cambridge:

Published by W. H. Smith, Rose
Crescent.

1829.

THE GOWNSMAN.

(formerly called)

“THE SNOB,”

A LITERARY AND SCIENTIFIC
JOURNAL,

NOW

Conducted by Members of the
University.

“Sir, here is newly come to court, Laertes;
believe me, an absolute
Gentleman—full of most excellent differences.”
—*Hamlet.*

Vol. 2.

Cambridge:

Published by W. H. Smith,
Rose Crescent,
and sold by Simpkin and Marshall,
London.

And may be had of all Booksellers.

1830.

The Snob is complete in the 11 Numbers, with the Title, Dedication, and Index, but has not the Preface leaf. It is curious to note that all copies of this work were issued with the various parts lettered, “Second,” “Third,” or “Fourth” Edition—evidently to give the impression that the publication was a great success.

The Gownsmen is complete in the 17 Numbers, with Title, Dedication, Preface, and Index.

Bound together in a contemporary half buckram binding, and preserved in a levant morocco pull-off case by Riviere. **£150**

A short copy, some leaves a little cut into.

“The first real attempt at Literature on the part of the Author of ‘Vanity Fair’ and ‘Esmond’ was during his residence at Cambridge in 1829, when he appeared as one of the principal contributors to, and practically Joint-Editor of ‘The Snob,’ a little weekly periodical, eleven numbers of which were published at Cambridge in 1829. He was probably not at first one of the most extensive writers in ‘The Snob,’ but the greater part of the work soon fell upon him. . . . In a letter dated the 23rd May, he writes: ‘On Monday night myself and the Editor of “The Snob” sat down to write “The Snob” for next Thursday. We began at nine and finished at two; but I was so afflicted with laughter during our attempts that I came away quite ill.’”

(Continued over).

Thackeray (W. M.)—The Snob and The Gownsmen—continued.

Thackeray's principal contributions to "The Snob" were "Timbuctoo," "To Genevieve," "Ramsbottom Papers," "Letter from one at Cambridge to one in Town." "The Gownsmen" owed its origin largely to Thackeray, as is shown by a letter of his in May, 1829: "I think after the Vacation we shall set up a respectable periodical here. I shall have four months to write for it."

In November, 1830, an effort was made to carry out Thackeray's proposal.

In due course "The Gownsmen" made its appearance. It seems probable that Thackeray was actually Editor, and had a large part in writing it. Until quite lately, however no contribution of his was distinctly recognised. The scarceness of the paper may to some extent, have accounted for this. There is no copy in the British Museum. Such copies as come into the Market from time to time usually lack the first numbers.

It is stated on the authority of Mr. Edward Fitzgerald, who was a great friend of Thackeray's, that his contributions to "The Gownsmen" were signed O, a signature which he afterwards used for his famous article on his friend Cruikshank. The principal contributions so signed are "I'd be a Tadpole" (a parody of "I'd be a Butterfly") and "From Anacreon." "To all Proctors" and the "Ramsbottom Papers" continued from "The Snob" were probably by him.

(Extracts from Mr. C. P. Johnson's "Early Writings of Thackeray.").

2916 **The Snob**, a Literary and Scientific Journal: Not Conducted by Members of the University.

Vol. I., Parts 4, 5, and 6 only (pp. 17-34).

Post 8vo, *original wrappers*. 1829.

£8 10s

*** The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of the same name.

2917 **The Student's Quarter;** or, Paris Five-and-Thirty Years Since.

With 5 coloured plates.

FIRST EDITION. Post 8vo, *original cloth*.

London, Hotten, N.D.

£3 5s

2918 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation*, 1859.

£11 11s

This publication relates to a controversy which arose from an article on Thackeray, written by Yates, which appeared in Town Talk in June, 1858 (No. 225). This article was preceded by a sketch of Dickens which had met with great success. Thackeray, feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise, and, he not doing so, his name was dropped from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

The issue with Dickens correctly spelt on page 14.

Thackeray (W. M.)—*continued.*

2919 **The Tremendous Adventures of Major Cahagan.**

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.*
London, Bradbury and Evans, 1856.

£2 2s

2920 **Unpublished Letters;** containing numerous illustrations. Printed for the first time with the kind permission of Lady Ritchie.

FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed, 1916.

£10 10s

*** One of 25 copies issued for private circulation

2921 **The Victoria Regia.** A volume of original Contributions in Poetry and Prose. Edited by A. A. Proctor.

Royal 8vo, *original cloth gilt, g. e.* *London, 1861.*

£1 10s

*** Contains the first appearance of "A Leaf out of a Sketch Book," by Thackeray; and Tennyson's "The Sailor Boy."

2922 **The Virginians.** A Tale of the Last Century.

Frontispieces, 46 full-page plates and numerous illustrations in the text by the Author.

FIRST EDITION. 8vo, complete in the Original 24 Parts, *with the wrappers and advertisements.* *London, 1857-9.*

£18 18s

2923 **The Virginians.** Another Copy.

FIRST EDITION. 2 vols. A fine copy, bound from the Original Parts, with the Complete Set of the Original Yellow Wrappers and Advertisements bound in at the end of each vol. 8vo, *half straight-grained morocco gilt, uncut.* *London, 1858-9.*

£14 14s

2924 **Visit of a London Exquisite to his Maiden Aunts in the Country.**

Engraved title-pages and 20 plates with descriptive text depicting the vicissitudes of a young "swell" in the country.

FIRST EDITION. Oblong folio, *original cloth.* 1859.

£1 10s

*** Dedicated to W. M. Thackeray in the following words:—

"Author of Vanity Fair!! incline to each hypothesis, with reference to all thy votaries, save and except my most obsequious self—Mighty Thackeray, one motive alone impels my tribute? Admiration the greatest, the most profound, My offering, weak in design and feeble in execution is the Alpha, possibly the Omega of my productions, As thou art strong, be merciful, and with a condescending hand graciously accept

THE DEDICATION."

Thackeray (W. M.)—*continued*.

ORIGINAL DRAWINGS.

2925 **Series of Six Original Drawings by W. M. Thackeray**, of which three are in Water Colours.

Folded to 4to size, *and bound by Riviere in full crushed levant morocco extra, g. e.* **£80**

These drawings comprise:—

- (1). A French Naval Captain. With note below by Lady Ritchie: "a drawing by my Father, W. M. Thackeray."
- (2). Italian Nobleman. With the following inscription in Thackeray's Autograph:—
"Nobilium Aliorum Divitum Domesticus Habitus."
- (3). A Duel. Signed by W. M. Thackeray. (In water colours).
- (4). "Sketching in Water Colours." (In Colours).
- (5). A Bridge Disaster. (In water colours).
- (6). Old English Street.

MS. POEM AND SKETCH.

2926 **"King Alfred and the Cakes."** Autograph Poem. Comprising 21 lines on 1 page, 4to.

Also Charming Pen and Ink Sketch illustrating the text of the poem.

Together handsomely bound in full levant morocco extra, lettered on side and back.

(SEE ILLUSTRATION, PLATE No. XXVI.).

£125

A particularly desirable and unique Thackeray item; the poem is an old story told anew by this famous novelist; whilst the sketch is one of the best examples of his skill as an artist. Both the poem and sketch are reproduced in the Introduction to the volume of "Ballads" edited by Lady Ritchie in 1911.

The poem, which is a sort of burlesque, commences:—

"They set King Alfred down to bake.
The good King burned the peasant's cake.
His thoughts were for his country's sake,
How could he heed a muffin cake?
A man who has a crown at stake
A sorry cook, methinks will make." Etc

Thackeray (W. M.)—*continued.*

AUTOGRAPH MS. AND ORIGINAL SKETCH.

2927 **“ King Fritz.”**

Four verses of eight lines each in the Autograph of Thackeray.

And in the margin a small **Pen and Ink Sketch by Thackeray, of a female head.**

2 pp., 8vo, *bound (with a typed transcript) by Sangorski and Sutcliffe, in full morocco to 4to size, lettered on the side and back.* £78

*** A valuable Thackeray autograph manuscript of a Poem published for the first time in the Centenary Biographical Edition of his Works, 1911.

The Poem, which slightly varies from the printed text, commences:—

“ King Fritz in his palace of Berlin
I saw at a royal carouse
In a periwig powdered and curling
He sat with his hat on his brows.
The handsome young princes were present
Uncovered they stood in the hall;
And O, it was wholesome and pleasant
To see how he treated them all!

“ Reclining on the softest of cushions
His Majesty sits at his meats,
The princes, like loyal young Prussians,
Have never a back to their seats.
Off salmon and venison and pheasants
He dines like a monarch august;
His sons, if they eat in his presence,
Put up with a bone and a crust.” Etc.

UNPUBLISHED DRAWING.

2928 **Tickletoby's Journal.** An exceedingly clever drawing in pen and ink by W. M. T. depicting the Schoolmaster, Dr. Tickletoby, with birch in hand, seated at desk, his scholars around him.

Size 7 by 5½ inches.

The drawing is placed in a sunk mount *and bound by Riviere in full crushed levant morocco extra.*

(SEE ILLUSTRATION, PLATE No. XXVII.).

£65

*** Unpublished. A most important item, being a design for the Cover or Frontispiece of a projected book, and it carries the following Inscription in Thackeray's characteristic hand:—

“ No.

Price Threepence.

TICKLETOBY'S JOURNAL.

Conducted by the Doctor and Assistants.

London: Hugh Cunningham, St Martin's Place.”

This was never issued, but probably developed into his Christmas Book, “ Dr. Birch.” It is interesting to note that he used the name “ Tickletoby ” for a series of Articles to Punch, viz., “ Miss Tickletoby's Lectures on English History.”

Thackeray (W. M.)—*continued.*2929 **Thackerayana:** Notes and Anecdotes.

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2932 **Barnard** (Frederick). **A Series of Character Sketches from Thackeray.**

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15 pp., 8vo, *original wrappers.* *Privately Printed.* N.D.

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- 2936 **Mr. Cudworth's Sermon**, preached before the Honble House of Commons at Westminster, March 31st, 1647.

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FIRST EDITION. Post 8vo, *original boards*.

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In the dedication to Thackeray, the editor writes:—

"I called your attention, when you were last at Cambridge, to that noble Sermon of Dr. Ralph Cudworth, preached before the House of Commons in 1647: and which you have quoted in your highly valued novel"

- 2937 **Johnson** (Charles Plumptre). **Centenary of William Makepeace Thackeray**. A Paper Read before the Sette of Odd Volumes at the Prince's Galleries, Piccadilly, on May 26th, 1911, by Charles Plumptre Johnson.

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“ . . . Next week I am going to give an account to the Lyceum of my expedition to Maine. Theodore Parker lectures to-night. We have had Whipple on Genius—too mighty a subject for him—with his antithetical definitions—now vamer—what it is, what it is not. But altogether what it is *not*. Cuffing it this way, cuffing it that, as if it were an India rubber ball. Really, it is a subject which should expand & accumulate itself before the speaker's eye, as he goes on,— . . . Hudson too has been here with a dark shadow in the core of him, and his desperate wit so much indebted to the surface of him—wringing out his words and mopping them off like a dish-cloth—very remarkable but not memorable. Singular, that these two best lectures should have so much ‘wave’ in their timber—their solid parts to be made and kept solid by shrinkage and contraction of the whole—with consequent checks and fissures. . . Mr. Alcott seems to have sat down for the Winter. He has got Plato and other books to read. He is as large featured—and hospitable to travelling thoughts and thinkers as ever—but with the same creaking & sneaking Connecticut Philosophy as ever, mingled with what is better. If only he would stand up straight and toe the line!—though he were to put off several degrees of largeness—and put on considerable degree of littleness. After all I think we must call him particularly *your* man. I have pleasant walks and talks with Channing. James Clark—the Swedenborgian that was—is at the Poor House—insane with two large views, so that he cannot support himself. I see him working with Fred and the rest. Better than be there not insane. It is strange that they will make an ado when a man's body is buried—and not when he thus really and tragically dies—or seems to die. . . .

“I have made a few verses lately. Here are some—though perhaps not the best—at any rate they are shortest on that universal theme—yours as well as mine, & several other peoples’.

“The good how can we trust?
Only the wise are just.
The good we use,
The wise we cannot choose,
These there are none above;
The good they know & love,
But are not known again
By those of lesser ken.” Etc.

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“This is the way they massacre
one’s shorts and longs.”

Inserted at end is an Autograph Letter of Graham Tomson to Locker, asking for his permission to use in the volume his poem of “Loulou and her Cat.”

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PLATE XLI.



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(SEE ILLUSTRATION, PLATE No. XXXII.)

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*** Souhart, "Bibliographie des Ouvrages sur la Chasse," column No. 322. Uhagon, "Estudios Bibliográficos, La Caza," No. 248, who remarks on its importance and great scarcity.

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